

# The Classical Bulletin

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MARCH, 1935

No. 6

## Rosa Sera

Persicos odi, puer, adparatus:  
displicent nexae philyra coronae;  
mitte sectari, rosa quo locorum  
sera moretur.

Simplici myrto nihil adlabores  
sedulus, curo: neque te ministrum  
dedecet myrtus neque me sub arta  
vite bibentem.

Horace, *Carm.*, I, 38.

By way of contribution to the discussions clustering about the illustrious name of Horace, I will ask the reader to turn to his book-shelf and take down an old volume which, it may be, delighted him in his college days, Thackeray's "The Newcomes." Without much difficulty he will find the chapter which has a superscription taken from Horace's Ode quoted above, with a very natural change, however, of the subjunctive to the indicative, *Rosa quo locorum sera moratur*. Browsing a little in the novel, and recalling its chief characters and situations, he will declare the heading quite appropriate. Little Rosie, daughter of the fierce, unrelenting "campaigner," Mrs. Mackenzie, has at the instigation of her mother for some time been budding and blossoming and beaming for one great purpose,—to win the heart and, especially, the hand of poor Clive Newcome, jilted by the young lady whose image has filled his soul for years. At last, when the young artist seems to be definitely denied the grand and much admired flower, to the possession of which he has been aspiring, in his state of despondency the claims of Rosie are eloquently and successfully presented to him by his affectionate father. Is not simple, pretty and unsophisticated Rosie still blooming for him, a veritable *rosa sera*?

Thackeray, we may remind ourselves, evinces acquaintance with, and a love of, Latin poetry in a number of instances, and one cannot help thinking that Horace, satirizing the society of his day as a keen observer of human frailties, not with great bitterness, but with mild reproofs, must have appealed particularly to him; for all who really know Thackeray will agree that his characteristic manner is not that of the satirist, but that he looks upon this world of sham and suffering, this Vanity Fair, with tenderness and pity, being too truthful not to mention its imperfections, and yet too kind-hearted and too mindful of his own weaknesses to become vehemently abusive.

When Horace wrote of *rosa sera*, the last rose of summer, made dear to all of us by the ever-beautiful song of Thomas Moore, did he somehow entertain the lovely

sentiments which the Irish poet has woven around that flower, the "lone one," which is left without a sister "to reflect back her blushes or give sigh for sigh?" While the Ode is not revelatory of such deep, touching tenderness, having an altogether different tendency, its brief lines are not devoid of pathos. Horace must have known something of that indescribable feeling of melancholy, sweet and sad at the same time, which grips the autumnal wanderer as he suddenly happens upon a place where, late in the season, a lonely rose is lingering. That he was a lover of flowers is amply evident from the Odes. Does the reader recall some of the lines in which this fondness for the fragrant ornaments of our gardens and the countryside finds delicate expression?

Neu desint epulis rosae  
neu vivax apium neu breve lilium.  
*Carm.*, I, 36, 15-16.

And not only the lively banquet hall is to be made attractive by these sweet offerings of nature, but even when reclining in the shade of the pine, beside the dashing brook, what is it one is to call for?

Huc vina et unguenta et nimium brevis  
flores amoenae ferre iube rosae,  
dum res et aetas et sororum  
fila triumphantium atra.  
*Carm.*, II, 3, 13-16.

It seems certain, then, that Horace regarded the *rosa sera* not with supercilious disdain, as a last and rather futile attempt of nature to be colorful, but rather with the eyes of a sympathetic observer, who not only notes what is beautiful in the world about him, but is not insensible to the deeper lessons of the simple things in the midst of which he is placed, and who, if he is a true poet, sees analogies in the inanimate world to the destinies of our common humanity. If the engaging sentimentality of the modern poet is not very evident in him, it certainly is not entirely lacking. To Horace it was not given to linger long over the sad aspects of life which evoke our tender sympathies. His genius was of the more robust kind, which must concern itself with what is prominent in the world of thought and of action. But that with him, just as with Homer, who gave us the deeply pathetic sixth book of the *Iliad*, the harp was not entirely devoid of tender strings, is, I believe, evidenced among other things by his brief reference to the *rosa sera*.

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W. ARNDT

### The Training of a Teacher of High School Latin II

Now that I have explained the technique that I favor in the teaching of Latin in high schools,\* let us see how a teacher of Latin should be prepared to meet those requirements.

A careful examination of college catalogues will reveal at once that the courses offered in Latin are for the most part sufficient for an adequate preparation of a teacher of the classics. Professors of Latin have not succumbed, like their colleagues in the modern languages, to the temptation of neglecting the teaching of the language in favor of the more interesting courses in literature. Many are the teachers of French, for instance, who apply at my office and who possess a very inadequate command of the language they are asking to teach in high school, while upon examination of their records, I find many courses in literature, quite a few of them conducted in the English language. The first obligation of the teacher is to know that which he is actually teaching, and during the four years of high school he will teach primarily and almost exclusively language. This fact must be acknowledged by all having the responsibility of preparing language teachers. Valuable, essential even, as may be the knowledge of literature, it cannot replace for the high-school teacher the knowledge of the language itself, both practical and syntactical. I am pleased to say here that candidates applying for the teaching of Latin are usually well grounded in the language itself. They know its structure even better than some modern language teachers know the grammar of the language they teach.

There is one phase of the preparation, however, that I should like to see introduced into college classes. It is the oral practice. If our teachers of Latin are to be able to conduct their classes with oral and aural drills, they must acquire the ability to use the Latin language in the classroom. I am not making here a claim for fluency in speaking Latin, but merely for the ability to ask questions in Latin on the material of the course of study and also the ability to understand Latin by ear. This could be achieved by introducing in the college classroom the practice of reciting at least part of the assignments through questions and answers in Latin and also by training the student to understand Latin as it is read in rhythmic sentence units. He should also have careful training in correct pronunciation and stressing of Latin words just to add this little touch of finish to the work.

If it be objected that such a kind of training would slow up the process of teaching and diminish somewhat the number of pages read, I suggest that this oral drill might be omitted from the regular classes, but introduced into those classes which are especially maintained for prospective teachers of Latin.

A distinction should be made between a major in Latin merely for purposes of culture, as a college preference, and a major in Latin with the intention to teach it. For the second group, students should be selected with the greatest care and only from those who have had at least

three, preferably four, years of Latin in high school. Each professor should watch during the first semester of the Freshman year the students who exhibit a particularly good knowledge of Latin, who write it more accurately, who already have achieved some ability to use it orally, who can read with some fluency and without the intermediary of the mother tongue. This smaller group should then be invited to major in the classics with a view to teaching. At the end of the first year a conference should be held by the professors in the department. Each candidate should be thoroughly appraised from the standpoint of knowledge of the language, of personality, and of certain qualities essential to a successful teacher. The list of majors in Latin should be established very carefully and should represent a really superior group; one that the faculty would stand prepared to assume responsibility for, both for placement and, as far as this can be done, for future success as teachers.

Since it would be too expensive to segregate the small group of student specialists during the last three years of college, they could be entered in the regular classes, but should be given, if at all possible, two hours a week extra in a separate class. It is in those supplementary hours that special work could be given in oral drill, in aural understanding, special courses in ancient history, and a course in the background of Caesar, Cicero, and Virgil, in order to enable the candidate to have a more thorough understanding and appreciation of those three classics which constitute the staple of the high-school Latin course.

Last, but not least, the problem of methods. I am sure that no one any longer believes that all a teacher needs in order to know how to teach is mastery of the subject. Let us try to understand the viewpoint of the department of education. Let us forget and forgive. It may have been true in the past that, because of lack of co-operation between schools of education and college faculties, students were carefully trained in educational courses to teach something they did not know; but to-day there is better understanding between the two faculties, and most college professors admit that it is quite essential to give information to prospective teachers on the problems connected with the teaching of each subject. To send young, inexperienced candidates to repeat the mistakes which we all made when we blundered along, trying to find the best way to teach our classes, is not an intelligent procedure. Isn't it more sensible to advise future teachers substantially thus: "Here are the various roads that you can follow: some of them never lead anywhere. Others may lead to Rome, but we found them arduous and hilly and strewn with tombstones of students who could not stand the difficult journey. Here is one that appears for the time being to be pleasant, safe, with a most interesting landscape and the certainty of leading us to our goal. Follow it in your teaching until, through your own experimenting, you have opened a wider and better and easier one yourself." Truly, a course in methods of teaching Latin, when properly planned, when based on a study of the

\*See the CLASSICAL BULLETIN for February, p. 33.

laws of learning and the principles of sound pedagogy and psychology, when supplemented with demonstration classes, and, if possible, with practice-teaching under the skilful guidance of a model teacher, surely, such a course is not only worthwhile, but an absolute necessity in order to eliminate the tremendous waste of student material and time. Civilization consists largely in transmitting to the new generation the acquired experience of the past. A course in methods of teaching should be the means of imparting to this new generation of teachers our past experiences, our hopes, our guiding principles.

Too often this course is, unfortunately, offered by instructors who have not made a deep study of the problems involved in the teaching of languages in junior and senior high school. In the last few years, because requirements for certification have imposed upon us the need of a course in special methods, colleges and schools of education have catalogued such a course, but have assigned this work to anyone on the faculty willing to teach it, even though this instructor has had no experience in the teaching of languages in secondary schools, or is without training in the field of general education. Too often, also, practice-teaching is purely a perfunctory procedure to satisfy certificate requirements. This is often a case of the blind leading the blind. Many colleges offer a course in method which is no more than a discussion of available textbooks, and the practice-teaching consists in sending the student specialists to the nearest local high school. Special methods, observation, and practice-teaching constitute a vital problem, one of the most important for the satisfactory equipment of a language teacher. Not only should the method teacher have expert knowledge of the various problems, but there should be close relationship between the principles of language pedagogy taught in his course and the technique of teaching used by the demonstration and practice teacher. Indeed, the practice teacher should be an expert in order to give intelligent direction and offer constructive criticism of the teaching done by the students. Such conditions are rarely met, unless the college maintains its own secondary school.

Much friction has been caused between college faculties and schools of education by the so-called educational units required in most states for the certification of teachers. In some states the number is as large as twenty-four. This practically represents one year of work. The college faculties maintain, and quite justly, that, with a subject-matter as rich as a language, it is impossible to spare so much time for work in education. On the other hand, educators are endeavoring to raise teaching to the state of a skilled profession, one that requires knowledge of processes and technique besides mastery of subject-matter. My varied experience as a college professor and an administrator in a large school system has convinced me that the claims of the college faculty are justified and that they are entitled to the full four years if they are to give their students the quality and type of preparation that school executives are demanding with greater and greater insistence. The most satisfactory way to meet the need for professional

training is to add a fifth year during which this educational work, supplemented with a further study of language, could be completed on the graduate level. Thus, high schools would require a master's degree of all who contemplate entering the teaching profession. Several cities have already adopted this rule, and in the present over-crowded market for teachers it would add little hardship on either the school administrator or the candidate.

The most hopeful sign for future progress in the field of the teaching of foreign languages is the much closer understanding that now prevails between college and school of education faculties. Professors have begun to accept responsibility for the adequate preparation of teachers. Genuine efforts are made to organize college courses in languages so as to enable the graduates to meet the higher standards now existing in high schools. Gone, and forever I hope, is the attitude of indifference to those special problems of the secondary school that used to prevail in academic circles! This magnificent scorn of the college scholar in his tower of ivory, looking askance at the demands of the high schools, has been replaced in many institutions by a sympathetic examination of the special needs of the secondary schools and by a willingness to equip students to meet those needs.

My long and varied contacts with the language problems in our schools, both as a teacher and an administrator, have convinced me that the preservation of Latin in our high-school curriculum depends greatly, almost exclusively, upon two factors; first, an efficient method of teaching, both stimulating and result-producing, one that will follow natural laws of learning rather than run contrary to most of them, one that will give both the teacher and the student a buoyant feeling of achievement. The second factor is the teacher; in the last analysis it is the most important for success. Give us teachers with solid scholarship, with faith in the value of their subject, warm enthusiasm, radiant personality, love for youth, thorough pedagogical training, sound educational philosophy, and Latin, that most perfect, most indispensable instrument of discipline, culture, taste, and literary appreciation, will flourish in our schools; the incubus of narrow practicality in education is passing away. Sound thinkers are talking again about education for leisure, for appreciation of finer things. This is our opportunity, through superior teaching, to reinstate Latin in the important place it once so justly occupied in American education.

*Department of Foreign Languages*

*Board of Education*

*Cleveland, Ohio*

DR. E. B. DESAUZÉ

*Director of Foreign Languages*

#### Consolatio Auctorum

Cunctis si placeas, fortunae est mobile donum;

Nullis si placeas, fors nimis alta doces;

Paucis iudicibus placeas si iure peritis,

Artis te genio sic placuisse scias.

A. F. GEYSER, S. J.



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## Editorial

In harmony with the spirit of the bimillennium, we are presenting in this issue a brief Latin ode by the seventeenth century humanist, Jacob Balde, S. J., an Alsatian, surnamed the Horace of Germany (1603-1668), and an English rendering, expressly made for the BULLETIN, by the well-known Latinist, A. F. Geyser, S. J., of Campion, Prairie du Chien, Wisconsin. Balde, the typical humanist of the Renaissance, tells the story of the great penitent in frank and rugged lines. The translator, on the other hand, in fine deference to the demands of a more classical taste, shows greater restraint, and gives us something more mellow, though by no means less effective, than the original. He wisely refrains from attempting to rival the Latin metre, and chooses instead a more familiar movement. His rendering, which is neither literal nor so free as to obscure Balde's thought, is all the more striking because of two self-imposed limitations, the shortness of the verse (four iambs in the odd lines, followed by three in the even) and the rime in pairs. An essay on the significance of Balde as an imitator of Horace will soon be published in our pages.

We also call attention to Fr. Geyser's *Aenigmata Latina*, printed in this issue, and composed in the elegiac couplet, an hexameter followed by a pentameter. If our readers are good enough to submit their answers, we are willing to publish the names of the ten first who succeed in solving the entire group.

The "Summary of Activities in 1934," just published by the "American Council of Learned Societies," touches on several points of interest to classical teachers. At the annual assembly of the International Union

of Academies, held in Brussels in May 1934, the ACLS was represented by the late Monsignor George Lacombe, of the Catholic University of America. Monsignor Lacombe was engaged in compiling the monumental catalogue of Latin Aristotelian manuscripts in European and American depositories, which is to be the American contribution to the *Corpus Philosophorum Medii Aevi*, when death intervened to inflict "an irreparable loss" on American scholarship. "Another contribution by American scholars aided by the ACLS is the editing at the Catholic University of America, under the direction of Professor Roy J. Deferrari, of selected Latin texts of Aristotle." The *Dictionary of Medieval British Latin* is also progressing. Linguists will rejoice to hear that a *Descriptive Grammar of English* is in course of preparation, under the direction of Professor Sapir of Yale University, which will concern itself with two special problems: (1) an analysis of stress as a part of the phonetic analysis of English sounds, and (2) the construction of a fresh, empirical classification of grammatical types which will account for all English words in a way that the conventional traditional classes do not." For a notice of the reorganization of the American Committee on a *Dictionary of Medieval Latin*, projected by the ACLS in cooperation with the International Union of Academies, see the CLASSICAL BULLETIN for January 1935.

## Crede, Parata Via Est

Vergil paid Rome and the Roman people a magnificent tribute in the well-known lines:

Tu regere imperio populos, Romane, memento  
 (hae tibi erunt artes), pacisque imponere morem,  
 parcere subjectis et debellare superbos.

Aen. 6.851-853

He saw clearly the mission of Rome and solemnly urged the Romans to bear it constantly in mind. It was their glorious privilege to establish the world in peace and rule the nations. But, living as he did before that great turning-point of history, the advent of Christ, he did not understand at its fullest the true greatness of Rome, based on the dignity of her calling. It was reserved to another "Vergil" about four hundred years later to see the part Rome was to play in the divine economy of things and to give poetic expression to it. This was Aurelius Prudentius Clemens (A.D. 348-413), the "Horace and Vergil of the Christians," as Bentley aptly called him. An ardent patriot, like Vergil, Prudentius "appreciated all that was truly great in ancient Rome, and not even Horace and Vergil had a more confident belief in her eternal destiny; but his vision was that of a Christian who saw a far more exalted destiny for immortal Rome."<sup>1</sup> When Symmachus, the Prefect of the City and the leader of the pagan aristocracy in Rome, pleaded for the retention of the Altar of Victory in the senate chamber, from which the Emperor had ordered it removed, he was sternly rebuked by St. Ambrose, to whom the altar was a symbol of paganism.<sup>2</sup> Prudentius

caught the spirit of the great oratorical duel between the prefect and the bishop and took occasion in a long poem, *Contra Symmachum*, to point out the real greatness of Rome and thus to complete Vergil's eulogy of Rome in verses not unworthy of the Augustan *vates*. He thus addresses Symmachus and his beloved Rome:

Sed video, quae te moveant exempla vetustae  
virtutis; dicis domitum terraque marique  
orbem; res laetas et prospera quaeque retexis;  
mille triumphorum memoras ex ordine pompas,  
ductaque per mediam spoliolorum fercula Romam.  
2.577-581

Rome, he says in effect, you have indeed established a far-flung empire, and you are mighty in war; but, do you understand the secret of your greatness, the cause of your triumphs?

Vis dicam quae causa tuos, Romane, labores  
in tantum extulerit? 2.582-583

Your mission is divine; in His providence, God has chosen you as His instrument:

Discordes linguis populos, et dissona cultu  
regna volens sociare Deus, subjungier uni  
imperio, quicquid tractabile moribus esset,  
concordique jugo retinacula mollia ferre  
constituit, quo corda hominum conjuncta teneret  
religionis amor . . . 2.585-590

Your legions, your genius for government God has employed for His own most high purposes; He desired that the whole world should be at peace:

Miscebat Bellona furens mortalia cuncta,  
armabatque feras in vulnera mutua dextras.  
Hanc fraenaturus rabiem, Deus undique gentes  
inclinare caput docuit sub legibus isdem,  
Romanosque omnes fieri . . . 2.599-603

You have been chosen to unite the world in a common bond of civilization, and make all roads lead to Rome:

Distantes regione plagae divisaque ponto  
littora conveniunt nunc per vadimonia ad unum  
et commune forum, nunc per commercia et artes  
ad coetum celebrem, nunc per genialia fulera  
externi ad jus connubii . . . 2.612-616

But, for what purpose has God given you your genius, enabling you *regere imperio populos, pacisque imponere morem*? Why has He prospered your arms and made the world a Roman world?

Hoc actum est tantis successibus atque triumphis  
Romani imperii; CHRISTO JAM TUNC VENIENTI,  
CREDE, PARATA VIA EST, quam dudum publica nostrae  
pacis amicitia struxit moderamine Romae.  
2.618-621

These verses of Prudentius read, to all intents and purposes, like an authentic interpretation of Vergil's memorable passage in the sixth *Aeneid*.

West Baden College

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JOSEPH F. HOGAN, S. J.

1. See Otto J. Kuhnmueller, S. J., *Early Christian Latin Poets*; Chicago, Loyola U. Press, 1929; pp. 147 and 197.
2. See F. J. E. Raby, *Christian Latin Poetry*; Oxford, Clarendon Press, 1927; p. 63.

### News from Ceylon, the "Mother of Elephants"

The ancient *Taprobane*, famous from times remote for its elephants, (Dionysius refers to it as Μητέρα Ταπροβάνην Ἀσιηγενέων ἐλεφάντων) is none other than the Ceylon that is so familiar to most tea-drinkers of the present day. Roman traders made the acquaintance of the wealthy little island, presumably from the embassy that came to the capital in the first century of the Christian era (about 61 A. D.) under the leadership of one "Rachia." Pliny tells the story of their visit—*Legatos quattuor misit, principe eorum Rachia*.

A freedman of Rome, Annius Plocamus by name, having farmed the Red Sea revenues of the Roman Empire, set sail homewards. Meeting with a hurricane off the coast of Arabia, he was driven by stress of weather, after fifteen days' sailing, to the port of Hipporos (the modern *Kaduramala*, "horse-hill") in the island of *Taprobane*. He was well received by the inhabitants, conducted to the king, and enjoyed his hospitality during a stay of six months. He evidently expatiated to the king upon the greatness and power of the Roman Empire with brilliant success; for the king despatched to the court of Claudius Caesar an embassy consisting of four persons, the chief of whom the historian Pliny calls "Rachia." The king of Ceylon at that time, according to the well-kept records of the Singhalese, was Sandamukha Siva.<sup>2</sup>

Ptolemy, writing in the middle of the second century of the Christian era,<sup>3</sup> gives a remarkably clear description of the island; and, thanks to his efforts and those of Pliny, the ancients were supplied with a fairly satisfactory account of the place. Ptolemy constructed a map of surprising accuracy, on which the capitol and principal port of *Taprobane*, Colombo at present, was named *Jovis Promontorium*; Trincomalee, a British naval base, and one of the best natural harbors in the world, is his *Paloesimundum* (or, possibly, his *Ponti Sinus*); Batticaloa, which name is a Dutch corruption of *Mattikaluppu*, the "Humid Place," bears the interesting name of *Solis Portus*. On Ptolemy's map, also, the principal elephant-feeding grounds in the south of the island, the *Nanigiri*, are pointed out. The geographer further comments on the fact that the natives of the island (that is, the men) wore their hair long, as some of them do up to the present time, which gives them the appearance of women:<sup>4</sup>

Μαλλοῖς γυναικείους εἰς ἅπαν ἀναδεδεμένους.

Ovid evidently regarded *Taprobane* as one of the outposts of the world, and a place unspeakably distant from his fatherland. What profits it, he exclaims, if his fame were to travel even that far:

Quid tibi, si calidae, prosit, laudare Syenae,  
aut ubi Taprobanen India tingit aqua?  
(*Ex Ponto*, 1, 5, 80)

His observation is quite true; for, even with modern steam-transportation and the help of the Suez, it requires sixteen days to make the journey from Naples to *Jovis Promontorium*. Commerce, however, flourished

in those early times with an activity that might rival the thriving business of to-day.<sup>5</sup>

The Tamil states maintained powerful navies, and were visited freely by ships from both east and west, which brought merchants of various races eager to buy the pearls, pepper, beryls, and other choice commodities of India, and to pay for them with the gold, silver, and art ware of Europe. The Roman *aureus* circulated in Southern India as freely as the English sovereign passed on the continent of Europe before 1914, and Roman bronze small change, partly imported and partly minted at Madura, was commonly used in the bazaars.

In fact, trade relations developed to such an extent that colonies were formed and settled in the south of India. Whether Romans settled in Ceylon proper may not be established with certainty; but this much is sure: there are unmistakable signs of their presence and dealings, and the chronicles of Ceylon cite numerous references.<sup>6</sup>

So the Roman ships followed the monsoons, like migrant birds, and for about four hundred years Ceylon was in this manner known to the sailors of Europe. Every harbor on the West Coast of the Island has yielded evidence of their commerce in the shape of Roman coins, the earliest dating from Nero's reign in the first century A.D., and the last from Honorius' in the fifth.

The study of Greek and Latin was not, of course, a common thing in these early days. Probably some little smattering of either language may have been acquired by those of the native officers who were obliged to learn their masters' language for business purposes.<sup>7</sup> To-day, however, Latin is taught and considered important for its educative values; and there is at least a place in the curriculum for Greek.<sup>8</sup> The study of Latin is begun in First Form, a class corresponding more or less to our seventh grade, in a course that aims at preparing candidates for the junior and senior Cambridge examinations. The procedure is much the same as that followed in American schools. The authors usually read are: Caesar's *De Bello Gallico*, Vergil's *Aeneid*, Horace and Livy. Accidence, parsing, syntax, as well as sight translation and English-to-Latin rendering, form part of the syllabus.

There are certain affinities between both Tamil and Singhalese (the two native languages spoken in the island) and Greek; but the influences come almost exclusively through Sanskrit. There are similarities that are of great assistance to the Ceylonese student of classical languages. For example, both Tamil and Singhalese are inflected languages; Tamil has only one declension of nouns, which includes two forms for the genitive and three different ablatives—the ablative of *connection*, of *place whence*, and of *place wherein or whither*, respectively. In classical Tamil, as in Latin, the verb has a preference for the final position. The adjective, so troublesome in Latin syntax, is conveniently disposed of in Tamil—it always stands before its noun, and is indeclinable. Tamil resembles Latin in several other details: it has no article; *I have* is often expressed by a dative with the verb *to be*; an interrogative enclitic resembling *ne* is used; there is no *w* in the Tamil alphabet.<sup>9</sup>

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J. LANGE, S. J.

#### NOTES

1. Either a corruption of *Rajah*, king, or of *Arrachchi*, chieftain, both Singhalese words. See Pliny, *Natur. Hist.*, VI, 22 (24).
2. Cf. *Twentieth Century Impressions of Ceylon*; ed. by Arnold Wright, "Lloyd's Greater Britain"; 1907.
3. Cf. 7, 1.
4. His description is collaborated in by Agathemerus, and the allusion is to the *conde* or knot of hair worn at the back of the head by the Singhalese and by some of the Tamils.
5. Cf. *The Early History of India*, by Vincent A. Smith; Oxford, 1924; p. 462.
6. Cf. *The Jungle Tide*, by John Still; Blackwood and Sons; p. 4.
7. Cf. *The Early History of India*, pp. 256, 282.
8. This is, of course, due primarily to British control of education in the island.
9. Further books of reference are: *Fragments of Megasthenes*, Schwanbeck, Bonn, 1846; *Greek and Roman Notices of India*, McCrindle, 1901; Dio Cassius, *Hist. Rom.*, 9, 58; 67, 28; "Roman Coins Found in India," *J. R. A. S.*, 1904, p. 591. Sewall; Strabo, 15, 1; *Ancient India as Described in Classical Literature*; McCrindle.

Science neither is literature nor can supply its place, and that is what our age seems almost to have become unable to understand.—A. Y. Campbell

#### Aenigmata Latina

1. Caute me carpis: dulci laetaris odore:  
Spinis ineauro pungo tibi digitos.
2. Dum dominis famulor, largos ego profero fructus:  
Sin dominor dominis, crimina foeda patro.
3. Non mihi lingua data est: tenuis me continet area:  
At gyrante rota carmina pulchra cano.
4. Ingens sum moles; mutetur littera prima:  
Iam ripas socio, colle vel exsilio.
5. Cum sim parva ego res humani in corporis ore:  
Ni regnat ratio, vae! mala quanta paro!
6. Integra si mea vox, fluvios pelagusque peragro.  
Littera prima abeat: nubila celsa peto.  
Altera si rapitur quoque littera: quod mihi linquis,  
Id, nisi frenatur, mitia cuncta terit.  
Tertia sin etiam desit mihi littera, cernis  
Pronomen, monstrans quem mea verba notant.  
Quarta ubi deperit misere mihi littera, restat  
Unica: sibilat haec, quum salit ore tuo.

Id. Ian. MCMXXXV

A. F. GEYSER, S. I.

#### Notes on the Eighth Book of the Aeneid (II)

In a former paper I took the reader on a hurried trip through the Eighth Book of the Aeneid, stopping only long enough here and there to point out certain characteristic landmarks that give this book its distinctive place in the whole economy of the plot. But the working out of a plot, no matter how keenly the reader may be interested in it, does not make literature, unless the poet chooses and marshalls his words in such a way as to give the reader that esthetic pleasure which we expect from high poetic effort. A word should, therefore, here be said of Vergil's style in all its aspects, were it not for the fact that in this respect the Eighth Book is



only one of many. Vergil's artistry, so well known from other books, repeats its triumphs here, with more or less success. We have a proof of it in the very introduction of the book, destined as it is to serve as a sort of background for Augustan Rome. Nor is the Vergilian hexameter on the whole less skilfully wrought in this book than in others, even though the poet's handling of it here has elicited some criticism. I should much prefer to be content with calling attention to a series of striking passages, for, after all, it is such passages, rendered illuminating by word or pathos, that haunt us long after we are done with Vergil.

To begin with, we may note how in two or three lines Vergil contrives to give us a vivid, sensuous picture of Tiberinus appearing to Aeneas, who is fast asleep on the river's bank:

Huic deus ipse loci fluvio Tiberinus amoeno  
populeas inter senior se attollere frondes  
visus (eum tenuis glauco velabat amictu  
carbasus, et crines umbrosa tegebat harundo).  
31-34.

Tiberinus is *senior*, the usual way of representing river gods. We see this old river deity *rising* amid *poplar-leaves*, which are a *pale green*, wrapped round with a *pale-green cloak*, and with *dark-green* water reeds in his hair. The color scheme is in accord with Tiberinus' home, the dark-green Tiber.

Of the trip up stream it has been said<sup>1</sup> that "it would be impossible to imagine a more pleasant voyage: the vessels glide upon the waters, the river is astonished, the forest looks with surprise at this new spectacle of gleaming bucklers and brightly colored ships that move upon the wave. The rowers work without ceasing and advance through the long windings of the Tiber; they pass beneath a thick vault of trees; their prow seems to cleave the forest whose image is reflected on the placid water." No wonder, for Tiberinus had promised Aeneas:

Ipse ego te ripis et recto flumine ducam,  
adversum remis superes subvectus ut amnem.  
57, 58.

No doubt the woodland nymphs and all the fauns drew near to pry about and marvel at this unwonted sight—how the sea-nymphs, the Tritons, and even Father Tiber himself make the river smooth like a silvery mere to further the onward stroke of the oar. It is all like a true fairy-tale. And note how the rhythm, especially in line 91, suits the forward movement:

Rumore secundo  
labitur uncta vadis abies, mirantur et undae,  
miratur nemus insuetum fulgentia longe  
scuta virum fluvio pictasque innare carinas.  
90-93.

Lines 364 and 365 have been singled out by an English poet and critic for their loftiness of sentiment, no doubt, and for their lesson to after-ages:

Aude, hospes, contemnere opes, et te quoque dignum  
finge deo, rebusque veni non asper egenis.

Like Augustus, Vergil foresaw the losses Rome would sustain in her progress as a nation, if ever in the aftermath of war she should become enamoured of luxury and ease. Hence the warning to his countrymen to hold fast to their pristine simplicity. Dryden, in the dedication to his Aeneid, says: "For my part I am lost in admiration of it; I condemn the whole world when I think of it, and myself when I translate it."

One of the most striking scenes in the Eighth Book is the brisk activity displayed by Vulcan's attendants. Determined to show Venus what he can do, Vulcan enters the work-shop to have a complete armour made for Aeneas, that should be, as it were, his grand *chef-d'oeuvre*:<sup>2</sup>

Away with all, take hence your tasks begun, Cyclopes of Aetna, and hither turn your thoughts. Arms for a brave warrior must ye make. Now is need of strength, now of swift hands, now of all your masterful skill. Fling off delay.  
439-443.

We are being impressed with a sense of the tremendous importance of this business. Arms for a hero, and he the son of Venus! They must be the best product of his skill. The work then goes on apace. The shop glows with the flames of the mighty furnace. One can hear the panting of the bellows that make the blasts come and go:

alii ventosis follibus auras  
accipiunt redduntque,  
449-450;

the hissing of the brass, as it is dipped into the cooling water:

alii stridentia tingunt  
aera lacu;  
450-1;

the cavern groaning under the anvils on which are laid the molten masses to be fashioned into shape. The spondee in 452 suggest the slow and heavy rise of the Cyclopes' mighty arms, while 453 with its alternate dactyls and spondee pictures how that heaviness is resolved into speed and briskness of movement.

Illi inter sese multa vi brachia tollunt,  
in numerum versantque tenaci foreipe massam.

It is as when a mass of water jets to a great height and then breaks gently into a spray.

Evander's farewell to his much loved son is one of the most pathetic scenes in the whole Aeneid. It is but one proof that Vergil knew the human heart.<sup>3</sup> "There could be no human affection, so Vergil saw, unless it were such as to make its possessors capable, both of the most exquisite suffering and of the most exquisite joy. This to him is the fundamental fact of the universe, that all pain and all joy are to be measured simply in terms of human love." The affectionate father may never see his son again. He prays that he may live to welcome him, in case he returns, or else to die with the child of his old age in his embrace. Here are, once again, the "tears of things";<sup>4</sup> yet patriotism must take precedence of parental love. Evander, however much it costs, al-

lows his son to depart. For himself, the time for action is passed; for Pallas, opportunity is at hand. They part. The reader knows what Evander does not know: that the fond father has looked his last on his "late and lone delight." The pathos is deeper and more true to life because of the share the hearts of the mothers had in the farewell scene:

Stant pavidae in muris matres, oculisque sequuntur  
pulveream nubem et fulgentis aere catervas.  
592-593.

The crowning piece of the Eighth Aeneid is the description of the armor which Venus secured for Aeneas from the smithy of Vulcan. This has often been made the subject of intimate and admiring comment. Vergil here summons all the resources of his descriptive power, to make the shield not only a joy to mother and son, but also a source of pride to every Roman patriot. With childlike glee Aeneas surveys each piece of the armor: the helmet, the death-dealing sword, the stiff-brzen corselet, blood-red and huge, the smooth greaves of electrum and refined gold, and the shield's "ineffable fabric."

Ille deae donis et tanto laetus honore  
expleri nequit atque oculos per singula volvit,  
miraturque interque manus et brachia versat . . .  
617 ff.

Here is the place for unforgettable epithets: *terribilem* galeam; *fatiferum* ense; *loricam rigentem, sanguineam, ingentem*; there is no end of assonance: *vomentem, rigentem, fatiferum, ense, loricam, rigentem, sanguineam, ingentem*,—all natural enough under the laws of the Latin language, and yet, who would doubt that Vergil could have chosen, had he cared to do so, a less conspicuous mode of describing the wondrous panoply? Once we are convinced that Vergil was "lord of language," we cannot fairly ascribe to chance what looks like art.

The specifically Roman character of the shield of Aeneas,<sup>5</sup> when compared with its Homeric exemplar, the shield of Achilles, which is more universal in tone and more human in interest, is a commonplace of literary criticism. Vergil's skill appears in the ingenuity with which he devises a variety of ways of appealing to the reader's patriotic sentiment. The description of the armor becomes a record of Roman achievement. No Ro-

man could view the historical scenes depicted on the shield without rejoicing that he belonged to a race made glorious and powerful by the unfaltering guidance of Providence. The shield in a sense summarizes the entire Aeneid; for as Aeneas was divinely led from Troy to Rome, so Rome itself was divinely led from humble beginnings to the mastery of the world, as Vergil saw it. The wolf and her sucklings, the rape of the Sabine women, the revolt against the Kings, Horatius who kept the bridge, the battle of Actium with its era of peace after an era of war, the triumph of Augustus—what are these events in the eyes of a Roman if not milestones on the heaven-directed march of the Roman people to Augustan Rome? Vergil points the lesson of the pageant<sup>6</sup> in the closing lines:

Talia per clipeum Volcani, dona parentis,  
miratur rerumque ignarus imagine gaudet,  
attollens umero famamque et fata nepotum.  
729-731.

By accepting the shield from his goddess-mother, Aeneas accepts the fresh responsibilities laid upon him, the first of which is a hard-fought war with his rival Turnus. In a vicarious sense Aeneas is the Roman people.

Sainte-Beuve, observing that the Eighth Book opens with the meeting of Aeneas and Evander and closes with the description of the shield, has very truly remarked:<sup>7</sup> "How admirably conceived, to place within the limits of one book the picture of Roman glory at its height, in opposition to this humble and charming antiquity, the first simplicity of customs and places; Augustus, victorious at Actium and entering into Rome in triple triumph, and Evander offering to Aeneas a bed of leaves."

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#### NOTES

1. G. Boissier, *The Country of Horace and Vergil*, 248.
2. H. R. Fairclough, *Virgil* (The Loeb Classical Library); Harvard University Press.
3. R. S. Conway, *The Vergilian Age*, 111 ff.
4. J. W. Mackail, *Virgil and His Meaning to the World Today*, 110.
5. H. W. Prescott, *The Development of Virgil's Art*, 451; and W. Warde Fowler's *Aeneas at the Site of Rome: Aeneid VIII*. Oxford, Blackwell.
6. F. Plessis, *La Poésie Latine*, 250.
7. *Étude sur Virgile*, p. 177, quoted by F. Plessis.

#### Maria Aegyptiaca Paenitens

Tristis voluptas, flebile gaudium!  
Fuliginosas, o lacrimae, genas  
et pectus ubertim lavate!  
Illa ego sum Veneris probrosae  
exusta foedis terra caloribus.  
Rigate vultum; currite, currite!  
Aegyptus in me sicca sqaulet:  
vos, lacrimae, meus este Nilus!

*E Iacobi Baldacii Libro Lyricorum Secundo Carmen XVI*

#### Mary of Egypt, Surnamed the Penitent

O bitter love, O joy unchaste!  
On breast and ebon cheeks,  
Ye Tears, your flood-gates ope with haste!  
Burnt soil am I, that reeks  
With lawless love's unholy heat.  
Flow, Tears! My face bedew!  
In me an arid Egypt meet:  
In me Nile's flood renew!

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